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CATALOGUE
OF THE
SAMUEL P. AVERY GIFT.



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CATALOGUE
OF
ETCHINGS AND LITHOGRAPHS
PRESENTED BY
SAMUEL P. AVERY
TO THE
COOPER UNION MUSEUM
FOR THE ARTS OF DECORATION.



COMPILED BY
FITZROY CARRINGTON



NEW YORK
1898



Index to Names of Artists, Alphabetically Arranged.



	PAGE.
Appian, Adolphe.....	5
Bracquemond, Félix.....	6
Brunet-Debaines, Alfred.....	6
Cassatt, Mary.....	7
Chauvel, Théophile.....	8
Corot, Jean Baptiste Camille.....	9
Courtry, Charles Jean Louis.....	9
Desboutin, Marcellin.....	10
Elsen, Madame Alfred.....	10
Faruffini, Federico.....	10
Flameng, Léopold.....	11
Gérôme, Jean Léon.....	12
Gravesande, Charles Storm van's.....	12
Haden, Sir Francis Seymour.....	13
Halpin, Frederick.....	33
Hillemacher, Frédéric.....	15
Huet, Paul.....	15
Jacque, Charles.....	16
Jacquemart, Jules.....	17
Jacquemyns, Madame Rolin.....	21
Knaus, Ludwig.....	21
Le Rat, Paul.....	22
Leys, Baron Hendrik.....	22
Martial, Adolphe P.....	23
Millet, Jean François.....	30
Queyroy, Armand.....	31
Rajon, Paul.....	31
Ribot, Théodule.....	32
Ridley, M. W.	33

APPIAN, ADOLPHE. [FRENCH SCHOOL.]

Born at Lyons in 1819.

A pupil, in painting, of Corot and Daubigny. His numerous etchings and his charcoal drawings, as well as his paintings, are highly esteemed.

"My admiration for Appian's work as an etcher (he is a charming painter also) was already great several years ago, but the more I see how rare his qualities are in contemporary art, or in any art, the more I feel disposed to value them. . . . His drawing of branches and sprays, whenever they happen to come clearly against what is behind them, is always perfectly delightful, and quite as much detailed as it need be, with light and shade hinted at or expressed almost to the very extremity of a twig. . . . He is fond of rocks and stones, and makes them substantial enough (in his pictures the rock-texture is always as good as it can be), but nobody can make a rock elegant. The finest of all Appian's qualities, however, is a certain poetry of sentiment, which pervades his subjects, especially his river-subjects under evening light. In these he becomes truly the artist-poet, and as there is perfect harmony between the dreamy sentiment and the effortless execution, the effect of the work is marred by no harsh accent." (P. G. Hamerton, "Etching and Etchers," pp. 202-203.)

HENRI BERALDI, "LES GRAVEURS DU XIX^e. SIÈCLE," Vol. I., pp. 16-17.

P. G. HAMERTON, "ETCHING AND ETCHERS," pp. 202-207.

Une Moria à Bordiquier (Italie).

Une Mare. Environs de Rossillon.

"This has always seemed to me the most exquisite piece of free branch and stem drawing in the whole range of French etching. It is this, and much more than this; for not only are the trees full of an inexpressible waywardness and grace, but the whole work—the bit of rocky bank, the little inlet of calm water, the sweet distance, and the delicate sky—all this material forms a perfect harmony, presented to us with the true passion

of a tender and sensitive artist. No one but an artist can know how much this little place must have been loved before it could be etched so." (P. G. Hamerton, "Etching and Etchers," p. 206.)

BRACQUEMOND, FÉLIX. [FRENCH SCHOOL.]

Born at Paris in 1833.

He studied painting under Joseph Guichard, a pupil of Ingres, and in 1852 exhibited a portrait, that of his grandmother, at the Salon.

In 1849 his first etchings were made. His progress was rapid, but public recognition was slow, and as late as 1863 so masterly a plate as the "Portrait of Erasmus," after Holbein, was refused at the Salon.

In 1872 he accepted the position of Director of the Art Department of the Haviland manufactory of porcelains, but resigned in 1878, in order to devote himself entirely to etching.

All the medals, including the Grand Medal of Honor, have been awarded to him. In 1882 he was made a Chevalier of the Legion of Honor, and an Officer of the same order in 1889.

He has etched over six hundred plates, treating a great variety of subjects, and has also executed about forty lithographs.

HENRI BERALDI, "LES GRAVEURS DU XIX^e. SIÈCLE."

P. G. HAMERTON, "ETCHING AND ETCHERS," pp. 224-225,
242-244.

FREDERICK WEDMORE, "FINE PRINTS," pp. 83-85.

Le Lapin de Garenne.

Beraldi, No. 220.

BRUNET-DEBAINES, ALFRED. [FRENCH SCHOOL.]

Born at Havre, November 5, 1845.

His father was an architect and intended his son to follow the same profession, and therefore entered him in the École des Beaux-Arts. Here he made little progress, and at the first opportunity commenced the study of painting under the direction of Pils. Shortly afterwards he turned his attention to etching, and studied under Lalanne, Gaucherel and Jacquemart.

His first etched work to be exhibited at the Salon (it was in 1866) was "Ruins of Château de Tancarville." In 1872 he re-

ceived a second-class medal for two plates exhibited, and in the following year he was placed *Hors Concours* for six plates after various masters and his original plate of "Dome of Château de St. Germain."

He has also had first-class medals at the Universal Exhibitions of London, Philadelphia, Vienna, Lyons, Havre and Bourges for his etchings, and a medal at the Salon for painting.

He has etched about twenty original plates, and a number after the paintings of various artists. He has been especially successful in translating the works of Millais, Constable and W. B. Leader.

Few etchers of the modern French School have produced such uniformly good work.

HENRI BERALDI, "LES GRAVEURS DU XIX^e. SIÈCLE," Vol. IV., pp. 22-25.

P. G. HAMERTON, "ETCHING AND ETCHERS," pp. 229-230, 378.

Les Bords de La Seine à Rouen.

Beraldi, No. 15.

The artist's finest original etching. It was published in the "Portfolio."

CASSATT, MARY. [AMERICAN SCHOOL.]

Born at Pittsburgh, Pennsylvania.

Studied at the Philadelphia Academy and then traveled in Italy, Spain and Holland. Later, in Paris, she met Monet, Renoir, Pissarro and Degas, and under the direction of the last-named artist gained in breadth of treatment in painting.

At the Columbian Exhibition, in Chicago, she was represented, among other works in the Woman's Building, by her decorative painting, "Young Girls Picking Fruit," which was highly praised.

In painting and in etching her finest work has been done in portraying women and young children. Many of her plates, showing a mother and child, are the truest and most sensitive presentments of the subject in etching.

In 1893 an exhibition of her paintings, pastels, etchings and dry-points was made at the Durand-Ruel Galleries in Paris; and, later, an exhibition was also made at the New York galleries of the same firm.

M. André Mellerio, in his introduction to the catalogue of the exhibition of her works in Paris, states that he is of the opinion that Miss Cassatt is perhaps the only American artist, excepting Whistler, possessed of conspicuous talent of a personal and distinguished sort.

A Woman Holding a Child.

A very characteristic dry-point. It was greatly admired, at the exhibition held in Paris, by such authorities as Ph. Burty and Henri Guérard.

A Woman, Seated, with a Child.

This unfinished etching does not portray childhood so successfully as do the majority of the artist's plates executed in dry-point.

CHAUVEL, THÉOPHILE. [FRENCH SCHOOL.]

Born at Paris, April 2, 1831.

He studied under Bellet and Aligny for a short time and afterwards entered the studio of Picot. In 1854 he won the second "Prix de Rome," and in 1855 sent his first painting to the Salon.

His first plates were etched in 1861. For some time he devoted himself to original work, but in 1874 turned his attention to etching after the paintings of other artists, translating with remarkable success the works of Théodore Rousseau, Dupré, Daubigny and Corot.

In 1878 he was awarded a second-class medal, and in the following year was created a Chevalier of the Legion of Honor. He has also had numerous other awards since then, especially at the Universal Exposition at Paris in 1889.

M. Beraldi catalogues 99 etchings and 14 lithographs by this artist. Many he praises in the warmest manner.

HENRI BERALDI, "LES GRAVEURS DU XIX^e. SIÈCLE," Vol. IV., pp. 140-165.

P. G. HAMERTON, "ETCHING AND ETCHERS," p. 231.

Les Bords du Loing.

Beraldi, No. 35.

An original etching, published in 1877.

COROT, JEAN BAPTISTE CAMILLE. [FRENCH SCHOOL.]

Born in Paris, July 20, 1796.

After receiving his education at the Lycée of Rouen, he was placed in a draper's shop. In 1818 he became a pupil of the painter Michallon, then of Victor Bertin, and finally completed his studies in Italy. At the beginning of his artistic career he was quite poor, but in later life he was well paid, and is said, at the height of his career, to have made as much as 200,000 francs in a single year by the sale of his paintings. His benevolence to the poor and to struggling artists was great, and during the siege of Paris his charities amounted to 25,000 francs or more.

He received medals for his paintings in 1833, 1848, 1855 and 1867. In 1846 he was made a Chevalier of the Legion of Honor, and an Officer of the order in 1867.

He died at Paris, February 22, 1875. There are fourteen etchings by him.

"Corot has no sense whatever of the use of line (having thought and worked so much with the brush), and the consequence is that he runs all his lines together in a wild scribble for shading. . . . And yet the few etchings of Corot have one merit and charm—they do certainly recall to mind, by association of ideas, his charming work in oil, so full of the sweetest poetical sentiment. All sins are forgiven to the true poets." (P. G. Hamerton, "Etching and Etchers," pp. 223-224.)

HENRI BERARDI, "LES GRAVEURS DU XIX^e. SIÈCLE," Vol. V., pp. 48-54.

P. G. HAMERTON, "ETCHING AND ETCHERS," pp. 223-224.

Dans Les Dunes. (Souvenir du Bois de La Haye.)

Beraldi, No. 9.

This plate was published in "Sonnets et Eaux-fortes" (1869), the same volume which contained Millet's etching of "La Fileuse."

COURTY, CHARLES JEAN LOUIS. [FRENCH SCHOOL.]

Born at Paris, March 11, 1846.

He studied architecture from 1860 to 1863, and then turned his attention to etching. Under the guidance of Gaucherel and Flameng he made rapid progress, and at the Salons of 1874 and

1875 was awarded medals for his works. Many of his plates (there are about five hundred in all) are excellent. Several are remarkable. His style is generally vigorous (which well suits many of the paintings he has translated) and always interesting.

In 1881 he was made a Chevalier of the Legion of Honor for his etchings, and shortly before his death in 1897, he received the Medal of Honor of the Paris Salon.

HENRI BERALDI, "LES GRAVEURS DU XIX^e. SIÈCLE," Vol. V., pp. 61-70.

Le Fils de Louis XI.

Beraldi, No. 303.

An original etching by Courty, published in "Sonnets et Eaux-Fortes."

DESBOUTIN, MARCELLIN. [FRENCH SCHOOL.]

Born at Cerilly in 1822.

In 1850 he first seriously turned his attention to etching, and during his residence in Florence, from 1854 to 1875, translated several of the paintings by the old masters, owned by him. The larger portion of his work was, however, produced in Paris, between 1875 and 1881.

His finest plates are his portraits, executed in dry-point, from his own designs or from life. He has also produced fine works after the paintings of other artists, Rembrandt and Fragonard especially.

HENRI BERALDI, "LES GRAVEURS DU XIX^e. SIÈCLE," Vol. V., pp. 188-194.

Portrait of Madame Hecta de Callias.

ELSEN, MADAME ALFRED. [BELGIAN SCHOOL.]

Roses and Fuchsias.

FARUFFINI, FEDERICO. [ITALIAN SCHOOL.]

Born at Sesto San Giovanni in 1833. He exhibited a number of pictures at the Paris Salon, obtaining a medal in 1866 for

his painting of "Macchiavelli and Cæsar Borgia," and died at Milan in 1870.

An Egyptian Sacrifice of a Virgin to the Nile.

The painting of this subject, of which the etching shows the upper portion only, was exhibited at the Salon in 1867.

This impression once formed a part of the collection of the late Philip Gilbert Hamerton. In the lower left-hand corner of the margin he has written, "There is considerable power in this plate."

FLAMENG, LÉOPOLD. [FRENCH SCHOOL.]

Born at Brussels, of French parents, in 1831. He studied line engraving with Calamatta, but soon turned his attention to etching. Upon the foundation of the *Gazette des Beaux-Arts* in 1859, Flameng was chosen as one of the two artists to provide etchings for the new periodical. Léon Gaucherel was the other. Later, these two were joined by Gaillard and Jacquemart, but for some years Flameng, single-handed, maintained the high artistic standard set in the beginning. His ability, even then, was truly remarkable, and he seemed to translate with equal facility and success paintings of old and modern masters as varied in style as in subject. His numerous original etchings, also, are not the least interesting portion of his extensive work. They treat a variety of subjects.

All the honors that can be awarded to an etcher, including the Grand Medal of Honor of the Paris Salon, have been his. He has created an epoch in art, and is emphatically a master both through his own unsurpassed works and through his famous disciples. It is not without warrant that the great contemporary school of reproductive etching is known as the "School of Léopold Flameng."

"He can overcome any technical difficulty that Rembrandt himself could overcome; and it is not an exaggeration of the truth to affirm that there exists in Europe in our own day a man who may be said to possess the hand and eye of Rembrandt, though not that force of imagination which was the source and motive of his energy." (P. G. Hamerton, "Etching and Etchers," p. 399.)

HENRI BERALDI, "LES GRAVEURS DU XIX^e. SIÈCLE," Vol. VI., pp. 101-134.

P. G. HAMERTON, "ETCHING AND ETCHERS," pp. 150-154, 363-372, 398-404.

FREDERICK KEPPEL, "THE MODERN DISCIPLES OF REMBRANDT."

Amsterdam.

Beraldi, No. 46.

An original dry-point, of which three proofs only were printed. It formed one of a series of seven plates of Holland views.

Portrait of Léopold Flameng.

Beraldi, No. 301.

The artist has here portrayed himself attired in the costume of a German trooper of the fifteenth century.

GÉRÔME, JEAN LÉON. [FRENCH SCHOOL.]

Born at Vésoul, May 11, 1824.

A pupil, in painting, of Paul Delaroche, whom he accompanied to Rome, and of Gleyre, after his return from Italy. In 1847 he obtained a third-class medal for "The Cock Fight," and in the following year increased his reputation by his "Anacreon." He then visited Russia and Egypt, whence he brought back valuable material, afterwards treated in some of his best-known pictures. Since this period he has painted a variety of subjects, ancient and modern, which have gained him a place as one of the best-known modern French painters.

He has etched four plates.

HENRI BERALDI, "LES GRAVEURS DU XIX^e. SIÈCLE," Vol. VII., p. 103.

The Dead Cæsar.

Beraldi, No. 3.

A painting of the same subject, by Gérôme, hangs in the Corcoran Art Gallery at Washington. Etched for "Sonnets et Eaux-fortes."

GRAVESANDE, CHARLES STORM VAN'S. [DUTCH SCHOOL.]

Born at Bréda, Holland, in 1841.

He studied for the bar at the University of Leyden and was

admitted in 1865. It was not until he had finished his legal studies that he commenced to take a serious interest in art. In 1868 he removed to Brussels, and it was there, at the suggestion of his friend, Félixien Rops, that he first commenced the practice of etching.

In the Salon of 1873 he was represented by eight or ten plates, and from that time his reputation has steadily grown.

He has produced about four hundred plates. Among them are some that entitle him to a position as one of the best original etchers of the nineteenth century.

"Holland (of old the land of etchers *par excellence*) has, in our day, produced in the person of Storm van's Gravesande one veritable master. His etchings and dry-points deserve the great reputation which they have won, and he is to-day one of the favorites with American connoisseurs. A remarkable feature in his work is the apparent ease and simplicity with which the most beautiful effects are realized. One of our best critics writes: 'I find Storm van's Gravesande the ideal painter-etcher, whose lines are so fused and lost in the perfect whole, that we feel and see what is done, with never a thought for the means whereby it got itself done. It is a comfort to sit down before the work of such an artist as this.'" (Frederick Keppel, "The Modern Disciples of Rembrandt.")

HENRI BERALDI, "LES GRAVEURS DU XIX^e. SIÈCLE," Vol. VII., pp. 223-228.

P. G. HAMERTON, "ETCHING AND ETCHERS," pp. 133-137.

FREDERICK KEPPEL, "THE MODERN DISCIPLES OF REMBRANDT."

RICHARD A. RICE, "CATALOGUE OF ETCHINGS AND DRY-POINTS BY CHARLES STORM VAN'S GRAVESANDE."

A Room in the Artist's House.

This fine impression was printed by the artist.

HADEN, SIR FRANCIS SEYMOUR. [ENGLISH SCHOOL.]

Born in London, September 16, 1818.

In 1837 he took the medical course at the University of London, that of the Sorbonne (Paris) in 1838, and filled, in 1839, the post of anatomist at the Military Hospital of Grenoble.

In 1840 he returned to Paris, passed his final examinations in medicine and surgery, and then returned to England, where, in 1842, he became a Fellow of the Royal College of Surgeons.

It was in 1858 that he first seriously turned his attention to etching, and in this and the two succeeding years the majority of the thirty plates published in 1866 under the title of "Etudes à l'eau forte" were etched.

From the first they were most highly praised, and established his reputation—which later work has strengthened—as the greatest etcher of landscape of this (or perhaps any) century.

"Of his place and rank among etchers it may be necessary now to speak. He is frankly a pupil of Rembrandt, but so thoroughly modern that tradition never stands between him and nature. Haden has nothing in common with the English School of Etching. . . . His manner is so entirely in harmony with the nature of the art that no man's work, except Rembrandt's, is a safer example in this respect. . . . He never even wishes to transgress the limits of the art; but works happily within them, as a sea-captain commands his own ship. Consequently, he never imitates engraving, or betrays a hankering after other methods, or wants etching to do more than it naturally can do. . . . He is a master of foliage and has drawn some trees magnificently, both as to wood and leaves; there is no better stem or branch drawing than his in all contemporary art." (P. G. Hamerton, "Etching and Etchers," pp. 299-300.)

SIR WILLIAM RICHARD DRAKE, F.S.A., "A DESCRIPTIVE CATALOGUE OF THE ETCHED WORK OF FRANCIS SEYMOUR HADEN."

HENRI BERALDI, "LES GRAVEURS DU XIX^e. SIÈCLE," Vol. VIII., pp. 13-56.

P. G. HAMERTON, "ETCHING AND ETCHERS," pp. 294-315.

P. G. HAMERTON, "MR. SEYMOUR HADEN'S ETCHINGS." Scribner's Monthly Magazine, August, 1880.

FREDERICK KEPPEL, "THE MODERN DISCIPLES OF REMBRANDT."

FREDERICK WEDMORE, "FOUR MASTERS OF ETCHING," pp. 1-11.

FREDERICK WEDMORE, "ETCHING IN ENGLAND," pp. 45-61.

FREDERICK WEDMORE, "FINE PRINTS," pp. 100-106.

A Riverside—Devon.

Drake, No. 117.

Published in "Sonnets et Eaux-fortes."

The plate is destroyed. Undescribed state, with additional work upon the trees seen through the opening in the trees growing on the bank.

Scotch Firs.

Drake, No. 200.

This plate was etched on zinc in 1882. Drake's catalogue describes only 185 etchings, but the catalogue has been carried forward by Mr. Samuel P. Avery to include this.

HILLEMACHER, FRÉDÉRIC. [FRENCH SCHOOL.]

Born at Brussels in 1811.

Although he entered into a business career at the early age of thirteen, and was actively employed for the sixty years following, he found time, nevertheless, for the cultivation of his artistic abilities, both as a musician and an etcher. His plates number several hundred, the most successful being a series of portraits of actors and actresses of the XVII. and XVIII. centuries.

He died October 28, 1886.

HENRI BERALDI, "LES GRAVEURS DU XIX^e. SIÈCLE," Vol. VIII., pp. 118-123.

The Gold-Weigher.

Etched in 1847 from the painting by Joseph Nicolas Robert-Fleury.

HUET, PAUL. [FRENCH SCHOOL.]

Born at Paris, October 5, 1804.

A pupil, in painting, of Paul Guérin, of Baron Gros and of the *École des Beaux-Arts*. He was one of the prime movers in the Romantic movement (being a precursor of Théodore Rousseau and Jules Dupré), and has left good work in painting, etching and lithography. He was among the first lithographers who fully realized the capabilities of the process, and availed himself of them. Some of his etchings, published as early as 1835, show a feeling akin to that of Sir Seymour Haden for the beauties of modern landscape.

He died at Paris, January 9, 1869.

HENRI BERALDI, "LES GRAVEURS DU XIX^e. SIÈCLE," Vol. VIII., pp. 128-136.

PH. BURTY, "PAUL HUET. NOTICE BIOGRAPHIQUE ET CRITIQUE SUIVIE DU CATALOGUE DE SES ŒUVRES."

Ruisseau de Saint-Pierre près Pierrefonds.

Beraldi, No. 77.

Saulée aux Environs de Paris.

Beraldi, No. 81.

JACQUE, CHARLES. [FRENCH SCHOOL.]

Born in Paris, May 23, 1813.

At the age of seventeen he was placed with a geographical engraver, and at this time etched his first plate. Not liking the work given him to do, he entered the army and served for seven years, being present at the siege of Antwerp.

After two years spent in England, where he worked as a draughtsman on wood, Jacque returned to Paris, and never afterwards left France. He had relations in Burgundy, and during his visits to them he found the material for many of his etchings. In 1842 Jacque began seriously to turn his attention to etching, and since that time has executed more than four hundred plates. Numerous medals have been awarded to him, both for his paintings and etchings. In 1889 his superb plate, "La Bergerie Béarnaise," was awarded the Medal of Honor at the Paris Exposition of 1889.

He died at Paris in 1893.

"Charles Jacque can work, when in the humor, in as genuine a way as any master whatever, but he is subject to a hankering after dainties in execution. . . . He draws very admirably when the subject of his drawing is one that he has a great affection for; I have noticed, for instance, that in his farmyards the utensils are drawn with a degree of truth and precision very unusual in art, and no man ever drew poultry better. . . . His deep and sincere love of simple country life gives a great charm to many of his etchings, and is entirely conveyed to the spectator. . . . No artist ever had the sentiment of *rusticity* in a purer form than Jacque." (P. G. Hamerton, "Etching and Etchers," p. 190.)

HENRI BERALDI, "LES GRAVEUR DU XIX^e. SIÈCLE," Vol. VIII., pp. 163-192.

J. J. GUIFFREY, "L'ŒUVRE DE CHARLES JACQUE, CATALOGUE DE SES EAUX-FORTES ET POINTES SÈCHES."

P. G. HAMERTON, "ETCHING AND ETCHERS," pp. 189-194.

Joueur de Guitare.

Guiffrey, No. 64.

Paysage, Chariot Attelé de Bœufs.

Guiffrey, No. 103.

Toit a Porcs.

Guiffrey, No. 114.

Paysage.

Guiffrey, No. 115.

JACQUEMART, JULES. [FRENCH SCHOOL.]

Born at Paris in 1837.

The son and pupil of Albert Jacquemart, the author of the "Histoire de la Porcelaine," for which the son etched the illustrations. Another work in which he was concerned was "Les Gemmes et Joyaux de la Couronne" (a masterpiece in sixty plates), which confirmed the reputation he had acquired by the plates for the "Histoire de la Porcelaine," as one of the most wonderful etchers in the history of the art.

In 1869 he received the Cross of the Legion of Honor, and in 1873, owing to an incurable disease of the lungs, the result of a fever of a typhoid kind contracted in Vienna, where he was one of the Jury of the International Exhibition, his career as an etcher practically terminated.

From this time until his death, which occurred at Paris in 1880, his winters were spent at Mentone, where he devoted himself to water-color painting, in which he obtained a great and well-merited success.

His etchings number almost four hundred plates and include many masterpieces.

"From the first he breathed the air of Art. Short as his life was, he was happy in the fact that adequate fortune gave him liberty, in health, of choosing his work; and, in sickness, of taking his rest. With extremely rare exceptions, he did the things that he was fitted to do, and did them perfectly; and, being ill when he had done them, he betook himself to the exquisite South, where color is, and light—the things we long for most when we are most tired in cities—and so there came to him, towards the end, a new surprise of pleasure in so beautiful a world." (Frederick Wedmore, "Fine Prints," p. 86.)

HENRI BERALDI, "LES GRAVEURS DU XIX^e. SIÈCLE," pp. 192-213.
LOUIS GONSE, "L'ŒUVRE DE JULES JACQUEMART."

P. G. HAMERTON, "ETCHING AND ETCHERS," pp. 183-188, 382-387.

FREDERICK WEDMORE, "FOUR MASTERS OF ETCHING," pp. 12-27.

FREDERICK WEDMORE, "FINE PRINTS," pp. 86-97.

Title Page. "Etchings of Pictures in the Metropolitan Museum, New York."

Gonse, No. 271.

This set comprised twelve etchings from pictures and an original etched title page. The marvellous facility with which Jacquemart has treated the works of masters so entirely different in style, must always remain a matter for study and wonder.

Hille Bobbe, the Sorceress.

Gonse, No. 272.

After the painting by Frans Hals, the elder. Some writers attribute this painting to Frans Hals, the younger.

Head of a Young Girl.

Gonse, No. 273.

After the painting by Greuze.

Repose.

Gonse, No. 274.

After the painting by Nicholas Berghem.

"I had not supposed, when this plate appeared, that etching

could go so far as this in the imitation of a painter's manner, and the peculiar success of it opened to me a most interesting field of speculation and hope. . . . The novel element in this plate from Berghem is the successful imitation of luminous quality in the touches. In work of this kind the touches glisten like dewdrops ; they are not paint, but an artful assemblage of jewels. . . . Another reflection which occurs is, whether Berghem could have etched his own picture in this rich, pictorial manner. We know what his manner was in his etchings—brilliant enough, but neither pictorial nor rich.

A close examination of the workmanship in this plate reveals so much of its secret as is dependent on method merely, and not on sensitive interpretation. The lines are never laid without great care for their tonic value ; and so soon as any line, however short, however apparently necessary to the delineation of form, would interfere in the least with the tonic value of the painter's touch, it is suddenly abandoned, and an empty space left to tell the rest of its story. Treatment of this kind is as consummate, technically, as etching can be. The line is used quite frankly everywhere, and there is no attempt to hide it ; but, on the other hand, the artist is never carried away by it, not even to the extent of the thousandth part of an inch. The entire absence of that tightness of manner which very young artists often take for delicacy of drawing, may possibly incline some of them to pass by this work slightly as a careless sketch of landscape. Any one of that opinion is invited, with due respect, just to copy the face of the woman on its own scale." (P. G. Hamerton, "Etching and Etchers," pp. 383-384.)

Interior of a Dutch Cottage.

Gonse, No. 275.

After the painting by Willem Kalf.

"At the first glance, a critic half experienced in etching might fancy that this plate had been very imperfectly bitten, and that the etcher could not draw things clearly ; but he would be much mistaken, for it is one of the cleverest in the whole set. The subject is the obscure interior of a cottage with an effect of dull daylight through an unseen aperture of some kind. The play of imperfect light, the passage from light to obscurity, have been rendered by the painter with great care, and the one effort of the etcher has been to make things clear just to the de-

gree which the painter intended, *and no farther*. On the part of Jules Jacquemart this must have needed especial self-denial, for it so happens that there are many things in this picture which, if left to himself, he would have drawn far more brilliantly than the painter. To publish an etching of this kind is certainly a very high compliment to the art-culture of this generation, as it is rather strong meat for babes ; but we are bound to praise the forgetfulness of self and the simplicity of purpose in faithful interpretation of the picture, which are evident throughout this work. An uneducated public would see nothing in it—would not even be able to make out the objects which are indicated by chiaroscuro simply without any explanatory detail, a touch of light, a patch of shade, a half-light and a reflection. What is the woman doing? I know, but leave the reader to amuse himself by guessing, with the observation that all northern readers will inevitably guess wrong.” (P. G. Hamerton, “Etching and Etchers,” pp. 385–386.)

Portrait of Jacob Van Vien.

Gonse, No. 277.

After the painting by Marten Van Heemskerck.

This plate is etched with a certain severity, well in keeping with its subject.

The Holy Family.

Gonse, No. 278.

After the painting by Jakob Jordaens.

“A strong plate and full of color-suggestion.” (Louis Gonse, “L'Œuvre de Jules Jacquemart,” p. 61.)

Portrait of a Young Woman.

Gonse, No. 279.

After the painting by Lucas Cranach, the younger.

“This plate is certainly one of the most interesting of the series, as much for the delicacy of the etching of the face as for the richness and elaborate detail of the clothes. The artist has done an astounding piece of work in rendering the costume, embroidered all over with pearls, and with a network of gold thread.” (Louis Gonse, “L'Œuvre de Jules Jacquemart,” p. 61.)

"A very faithful and beautiful imitation of a quaint portrait in the costume of the sixteenth century, with a rich coif and necklace and a veil. There is an infinity of exquisite work in this etching, not only in the richly-patterned dress and background, but in the delicate pale shading of the flesh—a delicacy which adds much to the force of the fine dark eyes and eyebrows. The face has a serene, grave beauty of a very original type, and the expression conveys a mixture of tranquillity and firmness, implying eminent domestic qualities. Beautiful as it is, however, this plate may be taken rather as an example of the versatility of etching than of its especial liberty and power. It is impossible, and it would be wrong if it were possible, to interpret a severe and primitive painting like this with the *go* which would be quite appropriate for an artist like Frank Hals. Jacquemart's merit here has been to enter thoroughly into the spirit of his original, and to bring to his work a delicacy and right patience answering accurately to the feeling and character of Lucas Cranach himself." (P. G. Hamerton, "Etching and Etchers," pp. 386-387.)

Portrait of a Man.

Gonse, No. 280.

After the painting by Adriaan De Vries.

Portrait of a Man.

Gonse, No. 281.

After the painting by Bartholomeus van der Helst.

JACQUEMYNS, MADAME ROLIN. [BELGIAN SCHOOL.]

A Farm in Zeeland.

KNAUS, LUDWIG. [GERMAN SCHOOL.]

Born at Wiesbaden, October 10, 1829.

He first studied at the Düsseldorf Academy and then removed to Paris.

In 1857 he visited Italy, lived in Berlin from 1861 to 1866, and at Düsseldorf from 1866 to 1874. In 1874 he removed to Berlin and held a professorship in the Berlin Academy from 1874 to 1884, when he resigned.

He is one of the leaders of the younger Düsseldorf School, and the foremost genre painter in Germany. His work is well represented in many collections in the United States.

Portrait of a Man with Long Hair and a Fur Cap.

LE RAT, PAUL. [FRENCH SCHOOL.]

Born at Paris, September 10, 1849.

A pupil, in etching, of Léon Gaucherel. He has etched a number of excellent plates after old and modern masters, and has also executed many original etchings (mostly of a small size), portraits and illustrations to books.

HENRI BERARDI, "LES GRAVEURS DU XIX^e. SIÈCLE," Vol. IX., pp. 148-150.

L'Homme à la Fenêtre.

Beraldi, No. 14.

Etched after the painting by Meissonier. First state. Presentation proof from the artist to his friend Alphonse Alfred Prunier, the wood-engraver. This plate is considered to be one of the best etched by Le Rat.

Portrait of Gustave Guillaumet.

Beraldi, No. 23.

Original etching.

Gustave Guillaumet is a genre and landscape painter. He has also painted a number of pictures of Algerian subjects.

Portrait of a Doge.

Fourth state.

LEYS, BARON HENDRIK. [BELGIAN SCHOOL.]

Born at Antwerp, February 18, 1815.

He studied in the Antwerp Academy, and under his brother-

in-law, Ferdinand de Braekeleer. His first works were exhibited in Brussels in 1833, and he soon acquired a reputation, the subjects which he chose—scenes from the mediæval history and customs of his country—contributing much to the popularity of his works. His later years were much occupied in the execution of decorations for the Hotel-de-Ville at Antwerp, where he painted a series of pictures illustrating the history of the city.

He died on August 25, 1869, and a statue has been erected in his honor in Antwerp. One of his most celebrated pupils is Alma Tadema.

He has etched about twenty plates. They were greeted, upon their publication, with ready recognition and high praise, and are, to-day, very interesting examples of true "painter etching."

HENRI BERALDI, "LES GRAVEURS DU XIX^e. SIÈCLE," Vol. IX., pp. 174-176.

PH. BURTY, "LES EAUX-FORTES DE M. HENRI LEYS." (Gazette des Beaux-Arts, Vol. 20, p. 467.)

Faust and Wagner Outside the Walls.

Beraldi, No. 12.

Illustrating a sonnet by Théophile Gautier, published in "Sonnets et Eaux-Fortes" (1869), called "Promenade hors des murs."

*"Quittant, par ce beau jour, bouquins, matras, cornues,
Le docteur Faust avec son famulus Wagner,
S'est assis sur un banc et jouit du bon air."*

*"Il nous semble revoir des figures connues,
Wolgemuth et Cranach les gravèrent sur bois,
Et Leys les fait revivre une seconde fois."*

MARTIAL, ADOLPHE P. [FRENCH SCHOOL.]

His real name was Adolphe Martial Potémont, but he is usually spoken of, in catalogues and books of reference, as Adolphe Martial only.

Born at Paris in 1828. Died in 1883.

"Martial is an etcher of extraordinary industry. His collection of etchings on Old Paris contains no less than three hundred plates, and besides this great work he has published several other collections, such as the Salons of 1865, 1866 and 1868; Paris in 1867, Paris during the Siege, Paris Burnt, Paris under the Commune, etc. . . .

The technical skill of Martial is extraordinary, and a few years ago, before skill in etching became more general in France, he had scarcely an equal in this kind of ability. For example, Martial would go to a gallery of pictures and make sketches there in his note-book, and afterwards go home and take several large plates of copper, and write on the copper an account of the pictures, and illustrate it as he went on by many sketches of them etched in the text, feeling quite sure that every one of the sketches would be successful. . . . Martial's *Lettre sur l'Eau-forte* was a feat of this kind. On four large plates he gave a written account of the old process, quite complete as to that process, and illustrated it as he went on, throwing a sketch in here and there, exactly where it was wanted, and all the sketches came quite right. Many another feat of cleverness has he accomplished." (P. G. Hamerton, "Etching and Etchers," pp. 214-215.)

HENRI BERALDI, "LES GRAVEURS DU XIX^e. SIÈCLE," Vol. XI., 33-36.

P. G. HAMERTON, "ETCHING AND ETCHERS," pp. 214-216, 218-pp. 219.

Lettre sur les Éléments de la Gravure à l'Eau-forte.

Beraldi, No. 19.

For the assistance of practical students of etching, Martial's treatise is here, for the first time, translated into English. The process, as described by M. Maxime Lalanne, in his book upon the subject, and by the late Philip Gilbert Hamerton in "Etching and Etchers" (see "Practical Notes," pp. 407-444), differs in some particulars from the methods employed by M. Martial.

This letter is not only composed and illustrated by the artist, but also written by him with the etching needle. When it is remembered that on the copper-plate this writing had to be done *backwards* (as the printing reverses it on the proofs, making

left right and right left), we can realize what a feat of manual skill this letter is.

Remembering that the artist's real name was A. Martial Potémont, but that he signed his works "A. P. Martial," it will be seen that this letter is one addressed to himself under one name and signed by himself under another.

Letter on the Elements of Etching. By A. Potémont. Care of Messrs. Cadart & Luquet (the publishers), 79 rue Richelieu.

PARIS, June, 1864.

Gentlemen:—I send you the letter which you find enclosed. It is from an etcher who is a friend of mine. If you think it may be of use to some one I authorize you to publish it in facsimile.

(Signed)

MARTIAL.

PARIS, 1860.

My Dear Martial:

Here are the directions which I promised to give you on the way to etch and which it is well for you to have so as not to lose too much time by mishaps in the process.

First go to No. 27 rue de la Huchette, an old street where (as I have recently read) the Bohemians of the time of Isabeau were wont to fill themselves with the smell of the kitchens and big cook-shops.

On entering by the Place St. Michel you will hear the sound of dull and repeated blows. It is Goddard, the copper-plate worker. From him you can procure, for six and a half francs per kilogram, copper-plates suitably prepared for etching. Do not be too economical by selecting too thin a plate—for several reasons, the best of which is that such a plate will not yield a good impression.

These pictures will show you the width of the line made by each of the four needles I have drawn (see needles marked 1, 2, 3 and 4).

For tools, three, or, let us say, four etching-needles of different sizes.—Here I break off for a moment to draw several pictures of the etching-needles, and also to say that it is a matter of some importance that their points must have been carefully sharpened, since the shape which I have shown you allows you, at will, to perceptibly widen the line by pressure—that is the advantage. I would add that it is necessary to blunt them, as may be needed, on a piece of wood, so as to make them easy to use upon the metal, and you will experience no greater difficulties

than if you were drawing with a pencil upon paper. Procure also a scraper, a burnisher and a hand-vise. These are all the tools you need.

A ball of etcher's varnish, a dabber, formed of a cardboard disc padded with wadding, and the whole covered with taffeta silk arranged like this. . . .

A phial of stopping-out varnish, a wax taper, a little spirits of turpentine and a bottle of nitric acid will complete your materials. You will find all these materials, arranged in a box, at Cadart & Luquet's, 79 rue Richelieu, where you also will find an etching studio and may have all the directions you will need.

Now, if you wish, we will proceed in due order :—

TO VARNISH THE PLATE.—Take your copper in your right hand—that is, if you are not left-handed—clasp it in the vise, the jaws of which you have protected with a piece of folded card. Your plate firmly fixed, clean all the spots off and warm it over a fire. Then rub the ball of varnish, wrapped in taffeta silk, on the copper, just as soon as the latter is hot enough to melt the varnish through the silk wrapper. I lay stress on the degree of heat, for if you let the varnish scorch—so much the worse for you—later it will chip off under your needle. Also avoid dust!

The plate covered with varnish and still warm should be as evenly dabbed as possible. Directly after this, you lift it up, turn it over and smoke it.

In using the dabber you have spread the varnish evenly, but it still remains transparent, and in this condition it would be difficult to see the mark made by a fine etching-needle. Smoking the plate obviates this difficulty. Smoke your "ground" by moving under it the flame of a wax taper or oil lamp until the varnish is of a solid black. That done, put the plate in a safe place to cool.

HOW TO ETCH ON THE PREPARED PLATE.—Draw with the needles upon the varnished and blackened plate just as you would with pen and ink upon vellum, the only difference being that your drawing will show the color of the copper and appear light upon the blackened background. This is but a trifling inconvenience and one which will not trouble you after you have made several etchings. But above all, after you have seen the result of a trial-proof you will have to employ several sittings in retouching your plate conscientiously.

Do not forget the screen! A wooden frame with transparent paper stretched over it—a nail and a cord—such as this gentleman has in the picture.

Whether you content yourself with a mere sketch, or whether you desire to render finely-wrought details, your needles will advantageously replace the best devices for pen drawing. The reason is not far to seek, for you obtain, upon your proof, the effect of a pen drawing.

Use your new tools, then, without ceremony—sky, earth and your fellow-men are always admirable models. Revive the spirit of Callot, Israel or Rembrandt!

Take care, also, to press sufficiently hard on the needle to feel the copper under its point. In the event of a line being wrongly drawn use the “stopping-out” varnish (its name indicates its use, which is to cover faulty portions of your work), then redraw as you please.

Now as to the alternate use of coarser or finer needles on the same plate, the method is of the simplest. When your subject is a view or prospect, the foreground should be etched with the coarsest needles, and thus, in retreating gradation, to the sky, which should be etched with the finest. Be sure to ascertain, however, if this method will best express what you have in mind. This will depend on your system of drawing. Only know beforehand what your intention is and all will be well. You see how accommodating I am!

These etchings were all drawn with the same needle; the difference in strength being due to the biting.

To etch with some exactitude you can transfer your drawing or your sketch to the varnished plate by the help of tracing paper, red chalk or pastel, and a rounded steel point.

BITING IN.—Varnish the margins of your finished plate, upon which you have been trying your needles, and if the copper is small, varnish the back of the plate also.

Now purchase a china dish (or one of rubber or of solid gold, according to your means), and in it place your copper-plate. Mix half a tumbler of water, exactly, with half a tumbler of nitric acid (which you can procure at the nearest chemist's). Empty the mixture into the dish, and, consequently, upon the copper-plate. (Needless to say, if the plate is not sufficiently covered, you can add more acid and water in the same proportions.)

This etching of an individual promenading in the shadow of his own hair was bitten in for twenty minutes. The background was bitten in for eight minutes.

After five minutes withdraw the copper-plate from its bath (and, unless you want to turn your fingers yellow, I advise you to get two rubber finger protectors for this operation). Dip it in pure water and dry it by gently touching it with a soft rag.

Uncover with the scraper a very small part of that portion of your plate which should be most lightly bitten. Now examine it. If the lines have not been deeply enough bitten, revarnish that portion of your plate and put it in the acid bath once more. If, on the contrary, you consider that that part of your plate is sufficiently bitten, cover all of the lightest lines with the varnish and replace the plate in the bath, so that the remaining lines may be more deeply bitten. By carefully and gradually "stopping out" others of the lighter lines and replacing the plate in the bath every five minutes, you cannot help obtaining a satisfactory gradation of biting. You must also know that the acid bites more quickly in summer than in winter. The results produced in five minutes in warm weather will equal those of ten minutes in winter.

In biting a large plate, modeling-wax, made soft in warm water, is used instead of a china dish. The plate is edged round with wax, thus forming a tray, of which the bottom is the copper-plate and the wax border the sides. Into this tray the diluted acid is poured; then it is emptied, by one of the corners, into a vessel of some kind, the plate rinsed in water and sponged dry, so that if not yet entirely bitten the process may be continued.

The lady in this etching was bitten in for eight minutes, the sky and the trees for twelve minutes, the middle distance for fifteen minutes, and the background for twenty minutes.

In this landscape the sky was drawn with lines of equal strength. Gradation has been obtained by covering a strip near the horizon with stopping-out varnish after six or seven minutes' biting. Another strip was covered after four more minutes, then a third strip after four minutes longer, and so on up to the tenth biting. The sky finished, the same process was repeated for the ground.

The plate can also be rebitten, by first passing a roller covered with a special varnish over it, and by again immersing it in the acid. The roller covers the surface of the plate, but does not fill up the lines.

The most vigorous portions of the work can be still more strengthened and enriched by freely applying the undiluted acid with the brush until the varnish commences to break.

I do not think of anything to add to this chapter. One important precept must direct and govern you in this interesting matter of the biting: Watch without ceasing and keep on watching.

The varnish is removed with spirits of turpentine.

PRINTING.—The printer plays an important part in the production of an etching. I will show you how, immediately.

It is here easy to see the rebitten lines—those outlining the figure and building.

This picture was etched, so to speak, in line only ; the printer it is who has produced the tints by inking his plate so as to imitate the shading, which I drew for him upon the first proof. You can judge of the advantage of this kind of inking in printing, either to produce tone or to give warmth and brilliance to the impression.

It only now remains for you to select a printer for your work. Choose one of those excellent practitioners whose name and address you will find, as printer, under any good modern etching.

Do you want a trial-proof only? Are you, perchance, far distant from the paved banks of the Seine? In the absence of a copper-plate printer, you will find in other places lithographic presses, and they will give good and satisfactory proofs of your etching.

Here the cross-hatching has been added after the first biting; the sky and light shading after the second biting. Lastly, upon the tree, the acid has been applied without dilution.

RETOUCHING.—If, after seeing your trial-proof, you are not satisfied, revarnish the etched plate (taking care that the melted varnish covers the entire surface of the plate and enters the bitten lines). Retrace, with the needle, the lines that do not seem to you dark enough (please look at the sketch on the margin), add the cross-hatching and shadows, strengthen the values of the defective parts, and bite it once more.

To soften parts needing it, there are three ways only—to rub it down with the burnisher, to scrape it, or to beat it up from behind.

These are, in brief, your methods and materials: Needles of all kinds, biting of various degrees of strength, shading as you want it, and retouches without end.

I will not confuse you with stipple or roulette, nor with aqua-tint. These methods, more or less worked in black, which may enliven etching in varying its effects, I do not mention, as I do not make use of them.

The processes which I outline are sufficient for you to produce this species of engraving—the strongest and most perfect auxiliary to painting.

By the combination of its elements, and without falling into Chinese eccentricities, you can interpret, create or draw in a durable way—but, excuse me, I have no more room. I will not, therefore, mention the old masters of etching. A friendly

word in closing : Make many trials and have some patience ; it is worth the trouble.

A. POTÉMONT.

Riviere sous Bois.

Beraldi, No. 23.

MILLET, JEAN FRANÇOIS. [FRENCH SCHOOL.]

Born at Gruchy, near Cherbourg, on October 4, 1814.

At an early age Millet showed a strong bent toward art, and when eighteen commenced his artistic studies under Mouchel at Cherbourg. In 1837, after some additional study with the painter Langlois, he went to Paris, and there entered the studio of Delaroche, where Diaz, Rousseau and Corot were among his fellow pupils.

In 1840 his work was first exhibited at the Salon. In the same year he returned to his native country and for some months earned a living painting signboards at Cherbourg, and it was at this time that he met and married his first wife. He returned to Paris in 1842, where within three years his wife died, and in 1845 he again married. Years of poverty and privation followed, and in 1849 Millet moved to Barbizon. Here he rented a cottage, where he lived until his death, which occurred on the 20th of January, 1875.

Although medals were awarded to him at the Salons of 1853 and 1864, and a first-class medal at the Paris Universal Exhibition of 1867 (at which time he was also made a Chevalier of the Legion of Honor), his pictures brought but small prices during his lifetime.

As an etcher Millet is now, justly, ranked amongst the great masters. The number of plates is but twenty-one, but among them are masterpieces. Even during his lifetime they were not entirely unappreciated, for in the *Gazette des Beaux Arts* for September, 1861, they were catalogued and commented upon by Philippe Burty, while so great a master as the fatally neglected Méryon at once perceived their quality. None the less, the general public, the *buying* public, by whom alone an etcher can live, would have none of them. Few were printed, for few were wanted, and to-day fine impressions of the best plates will bring, at auction, prices that would have, probably, seemed fabulous to Millet.

HENRI BERALDI, "LES GRAVEURS DU XIX^e. SIÈCLE," Vol. X., pp. 63-71.

PH. BURTY, "LES EAUX FORTES DE M. J.—F. MILLET." (*Gazette des Beaux-Arts*, September, 1861.)

ALFRED LEBRUN, "THE ETCHINGS AND OTHER PRINTS OF JEAN FRANÇOIS MILLET." Translated from the French by Frederick Keppel.

FREDERICK WEDMORE, "FINE PRINTS," pp. 67-68.

La Fileuse.

Le Brun, No. 21.

Second state, with the five lines in the upper left-hand corner of the plate erased.

This etching appeared in the volume published by M. Lemerre—"Sonnets et Eaux-fortes" (1869). The plate was destroyed after the 350 impressions arranged for had been printed.

QUEYROY, ARMAND. [FRENCH SCHOOL.]

He has etched a number of plates of churches, castles and public buildings of Central France, also some landscapes and scenes of peasant life.

Philip Gilbert Hamerton, writing in 1875, says of the etched work of M. Queyroy: "His etchings, already very numerous, will possess a lasting interest as records of old France. He is always animated by an honest love of his subject; he has also quite sufficiently overcome the difficulties of art to express himself with perfect clearness." Victor Hugo, also, in the *Gazette des Beaux-Arts* (1862), expressed his interest and appreciation of Queyroy's etchings.

HENRI BERALDI, "LES GRAVEURS DU XIX^e. SIÈCLE," Vol. XI., pp. 56-57.

P. G. HAMERTON, "ETCHING AND ETCHERS," pp. 221-222.

Paysans du Bourbonnais.

RAJON, PAUL. [FRENCH SCHOOL.]

Born at Dijon in 1844.

At an early age he was employed by his brother-in-law, a

photographer, to retouch negatives, but just as soon as he could save fifty francs he went to Paris. Here he supported himself by work in retouching, while studying painting in the studio of Pils during the time he could spare from his business. At this period he had for friends Burty, Steinheil and Bracquemond, and from this last-named artist he learned the processes of etching. His ambition was to become a painter, and etching was only entered into as a means of livelihood less irksome than that of working for photographers. Not having opportunity or time to study the works of the older engravers and etchers, Rajon was forced to originate a style of his own. There are many masterpieces by him to show how good a style it became with use.

In 1873 he visited England. Here his success was immediate and great. Some of his finest plates were etched about this time. Later, so numerous were his commissions, his work showed signs of weariness, and, in some of his large etchings from paintings, was of an inferior quality. He was at his best in his small plates, and his portraits, often from his own designs, are especially noteworthy.

He died in 1888.

HENRI BERALDI, "LES GRAVEURS DU XIX^e. SIÈCLE," Vol. XI., pp. 151-167.

P. G. HAMERTON, "ETCHING AND ETCHERS," pp. 373-376.

*Mademoiselle Delaporte (of the Gymnase
Theatre).*

Beraldi, No. 120.

Etched in 1870.

Second state, with the etcher's name, and with added work in the hair.

RIBOT, THÉODULE. [FRENCH SCHOOL.]

Born at Breteuil (Eure), August 8, 1823.

In painting he has treated religious, historical and domestic subjects, and also painted a number of portraits. His style is very vigorous.

In 1878 he was made a Chevalier of the Legion of Honor, and died in 1891.

His etchings often display the same qualities and treat the same subjects as his paintings.

Les Éplucheurs.

One of a series of six plates, illustrating scenes of the kitchen. This series is considered to be one of the most characteristic of the artist's productions.

HENRI BERALDI, "LES GRAVEURS DU XIX^e. SIÈCLE," Vol. XI, pp. 195-196.

RIDLEY, M. W. [ENGLISH SCHOOL.]

Born in 1837.

"He has etched a few plates, chiefly of shipping on tidal rivers. He is a very genuine etcher, apparently of the school of Whistler, but in those plates of his which have been published up to the present time, I do not see much evidence of very keen or subtle observation, whilst they certainly (being merely studies) exhibit no power of composition. . . . So far as he has hitherto gone, he is on the right track ; but in his praiseworthy rebellion against the superfine school he is temporarily primitive in method and seems at present to have little conception of the different sources of power which are open to the aquafortist, or to deny himself their advantages." (P. G. Hamerton, "Etching and Etchers," pp. 346-347.)

Draham Harbour.

"A true etching in the simple manner ; the etched line is relied upon everywhere." (P. G. Hamerton, "Etching and Etchers," p. 349.)

LINE ENGRAVING.

HALPIN, FREDERICK. [AMERICAN SCHOOL.]

Born at Worcester, England, in 1805.

A pupil of his father, who followed the business of an engraver in the Staffordshire Potteries. After his father's death, which took place in London when Frederick Halpin was about

twenty-two years of age, he turned his attention to pictorial engraving and executed some excellent pieces.

In 1842 he came to America and settled in New York City. His works are admirably engraved and show fine draughtsmanship, the portrait plates being especially well done. He died in Jersey City in 1880.

W. S. BAKER, "AMERICAN ENGRAVERS AND THEIR WORKS."

Portrait of Asher B. Durand.

Line engraving after the painting by C. L. Elliott.

Asher Brown Durand was born in South Orange, New Jersey, August 21, 1796. He was one of the best engravers America has produced. In 1835 he turned his attention to painting, and visited Europe in 1840. He was one of the original members of the National Academy of Design (New York), and its President from 1845 to 1861.

An exhibition of his engraved works was made at the Grolier Club in April, 1895.

LITHOGRAPHS.

Fac-Simile of the Original Charter Granted by King Richard III. (of England) to the Worshipful Company of Wax Chand- lers of the City of London.

This reproduction is of the same size as the original vellum. The illumination in gold and colors has been especially well rendered.

Fac-Simile of the Original Marriage Certificate of King Charles II. (of England) with Catherine of Braganza.

The original document is in the Parish Register Book, St. Thomas', Portsmouth, and is dated 1662.

A Lacquer Cabinet.

Made by Kajikawa, the first lacquer-worker to Iyetrana, the 4th Shogun, 1650-1680 A. D.

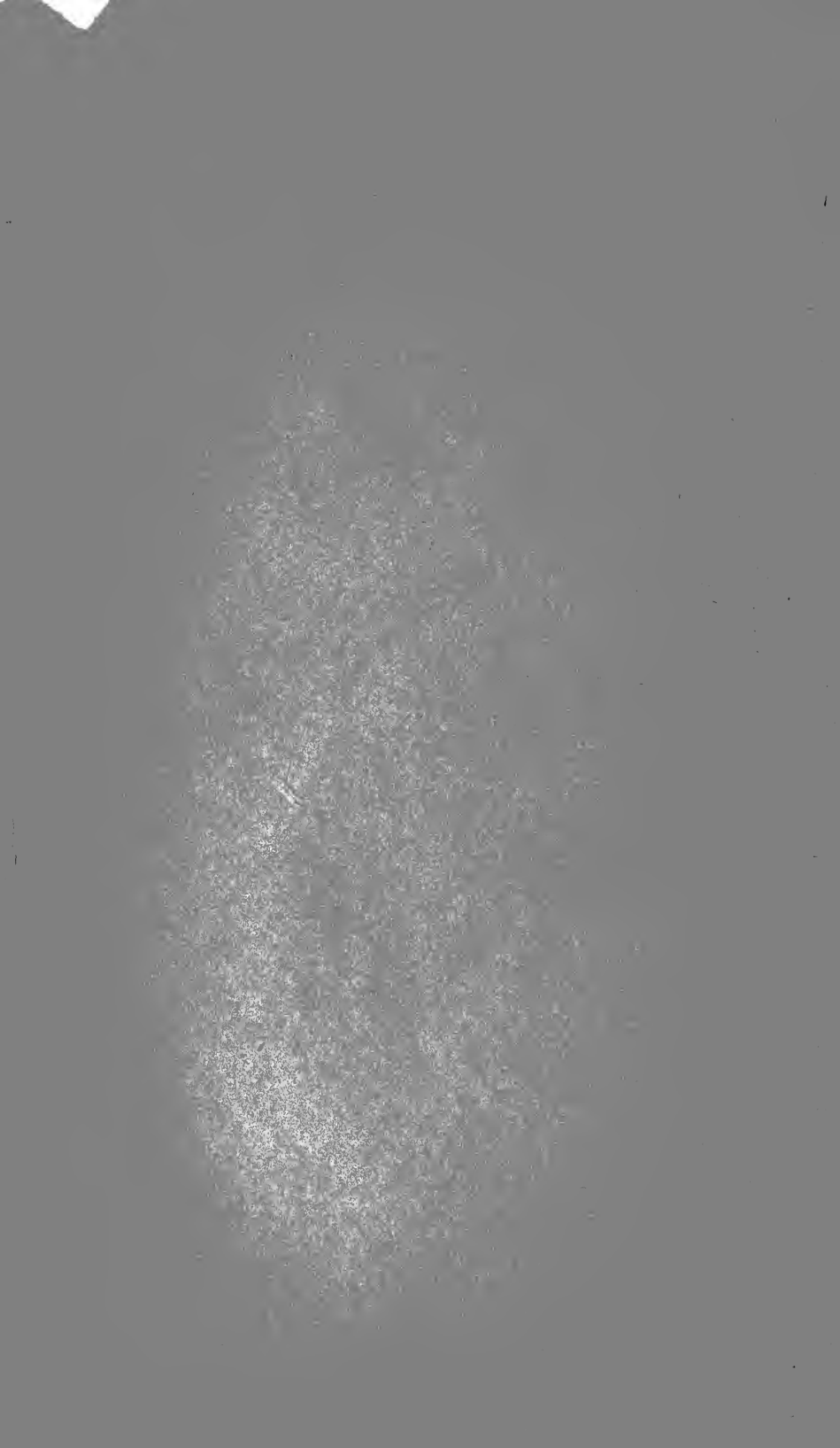
The original cabinet is in the Bowes Collection. It measures 26x25 inches.

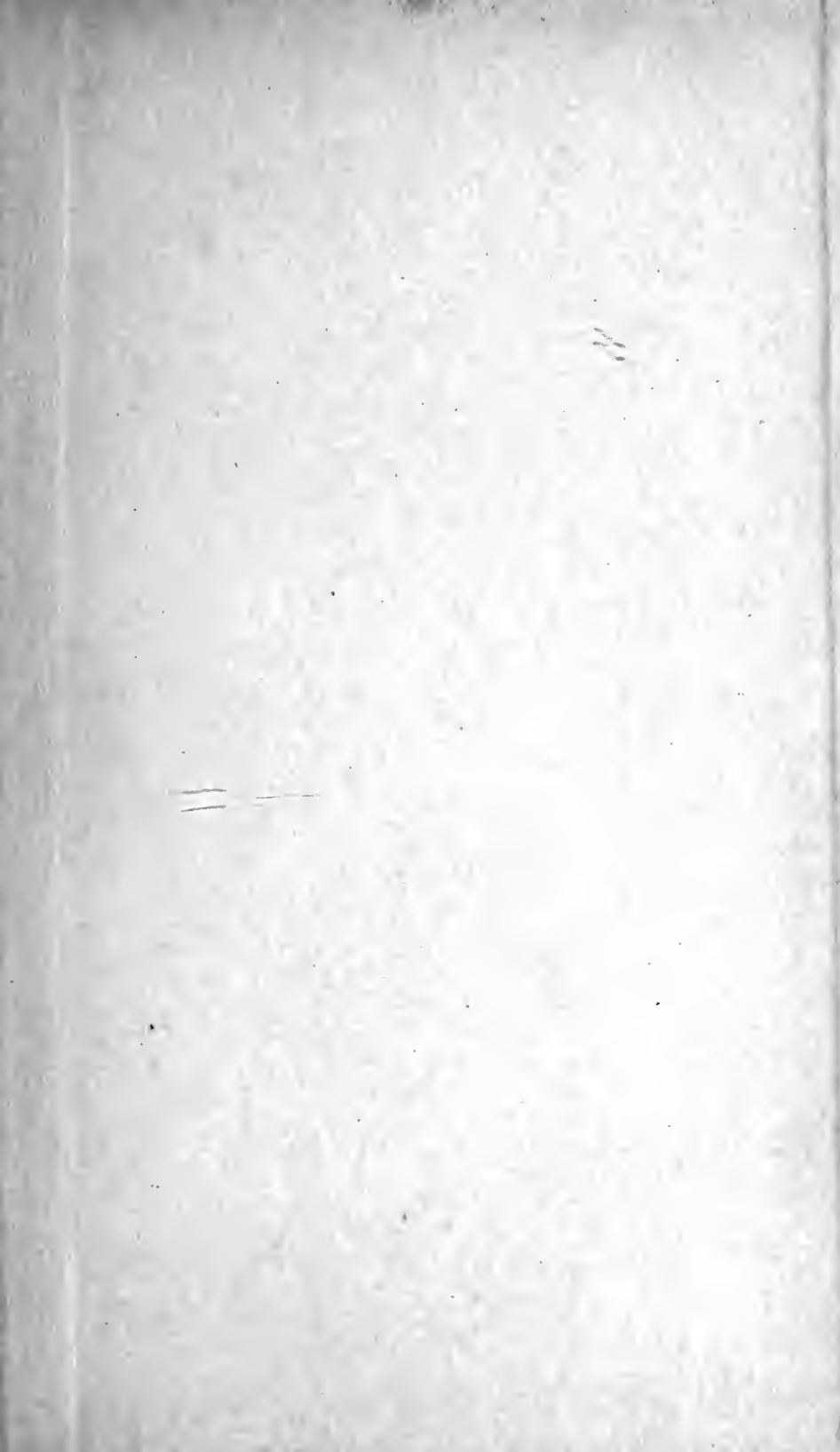
This reproduction is a magnificent example of lithographic printing.

Portrait of Samuel P. Avery (1860).

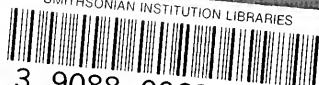
A half-tone reproduction of the pencil drawing made from life at 48 Beekman Street, New York, by Thos. C. Farrer, 1860.







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